

The Gramophone Shop, Inc.

Record Supplement

for

October, 1949

EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

ABBREVIATION INDEX

AL	Allegro (USA)	IRCC	International Record Collectors Club (USA)
AS	L'Anthologie Sonore (France & USA)	LON	London (England)
BAM	Boîte à Musique (France)	LUM	Lumen (France)
C	Columbia (USA & Europe)	MC	Musicraft (USA)
CET	Cetra (Italy)	MER	Mercury (USA)
CH	Concert Hall (USA)	MW	Hargail (USA)
CLP	Columbia Long Playing (USA)	OL	L'Oiseau Lyre (France)
CMM	Columbia Set (USA)	P	Parlophone (England)
CMMV	Columbia Vinylite Set (USA)	PAT	Pathé (France)
CMX	Columbia Two-Record Set (USA)	PD	Polydor (Europe)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria (USA)	TC	Technicord (USA)
CT	Capitol-Telefunken (USA)	U	Ultraphon (Czechoslovakia)
D	Decca (USA)	V	RCA Victor (USA)
DG	Deutsche Grammophon (Ger.)	VDM	Victor automatic Set (USA)
ED	Decca (England)	VDV	Victor automatic- vinylite Set (USA)
G	His Master's Voice (Europe)	VMO	Victor manual-only Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VV	Victor manual- vinylite Set (USA)
INT	International (USA)		

(All other record makes listed are fully spelled out.)

The Gramophone Shop Record Supplement

Yearly Subscription (12 issues)
\$1.00 Postpaid

(Subscriptions begin with
January issue)

The Gramophone

Outstanding English monthly maga-
zine for the discriminating record
collector.

Edited by Compton Mackenzie and
Christopher Stone.

40¢ per issue.

Prices quoted are subject to change at manufacturer's direction.

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PLAZA 5-1875

NEW YORK CITY



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Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED
MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

Vol. XII

Record Supplement for October, 1949

No. 10

A Bach Program. Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" records in set CMM-846; price complete with album \$5.20. (Also, CLP-ML2058; \$3.85.)

Contents: Passacaglia and Fugue in C minor; Cantata No. 147 — No. 10, *Jesu bleibet meine Freude* (Jesu, Joy of Man's Desiring); Toccata and Fugue in D minor; Chorale-Prelude — *Wachet auf, ruft uns die Stimme*.

No credit is given on the records or in the album for these arrangements, but this is probably a matter of discretion rather than modesty, for these orchestral transcriptions are, for the most part, over-rich and blatant. They lack even the rather negative quality of rosy sensuousity, characteristic of the Stokowski transcriptions. Nor do the performances have the sheen of the older sets. The recording is best described as "needle-wearing".

Bach: Fantasia and Fugue in A minor (Peters Vol. VI, No. 6) (2 sides) & Fantasia in A minor (Peters Vol. XIII, No. 1) (2 sides). Edwin Fischer (piano). Two 12" imported records, Nos. G-DB-3286/7; price, \$5.24. (Manual only).

These records — unobtainable for quite some time — are now available in limited quantities.

Beethoven: Serenade in D major, Op. 25, for Flute, Violin and Viola. John Wummer (flute), Alexander Schneider (violin) and Milton Katims (viola). Three 12" records in set CMM-839; price complete with album \$4.15.

One of the qualities which is practically never attributed to Beethoven is that of fragile delicacy. Yet his youthful *Serenade in D major* (composed in 1797) is a very delightful chamber work which abounds with eighteenth century grace and charm. The six movements are: Allegro; Tempo ordinario d'un Minuetto; Allegro molto; Andante con variazioni; Allegro scherzando e vivace; Adagio — Allegro vivace disinvolto.

Wummer, Schneider and Katims make an excellent ensemble, performing with perfect unity of purpose. Since all three are first rate soloists in their own right, the technical aspects are beyond reproach, while the recording is very good. This set easily replaces an older version by the Klingler Trio (G-EH1073/5).

Bliss: Quartet in B flat major. Griller String Quartet. Four 12" imported records, Nos. ED-AK-1091/4; price, \$8.40. (Automatic only).

A welcome addition to the field of recorded chamber music, Arthur Bliss's String Quartet is a sincere work, well constructed, yet intimate in scope. In spite of his use of modern harmonies, there should be little difficulty in grasping Bliss's ideas, for the work is melodic and appealing. Without attempting to be particularly profound, Bliss has succeeded in composing a quartet which is entertaining without being trivial. There are four movements: Andante maestoso; Allegretto grazioso; Sostenuto; Vivace. Both performance and recording are very fine. This is a first recording.

Brahms: Variations on a Theme by Paganini, Op. 35. Arturo Benedetti Michelangeli (piano). Two 12" imported records Nos. G-DB6909/10; price, \$5.24. (Manual only).

Brahms wrote no other work which comes as close to the display qualities of Liszt, as the twenty eight variations that make up the two books of his "Variations on a Theme by Paganini". But in spite of their virtuoso aspects, they contain more than mere pianistic pyrotechnics; some of Brahms most inspired melodies are woven from the thread of Paganini's tune. Michelangeli offers a really amazing presentation of twenty five of the variations (unfortunately, three — No. 9 from Book I and Nos. 9 and 14 from Book II — were omitted in order to avoid the use of more than four sides). However, for sheer technical excellence, it would be difficult to imagine a better performance than this. On an interpretive plane, Michelangeli is also tops. Only in the fourth Variation from Book II, does his reading seem affected. A complete version by Egon Petri (CMX-80) has long been considered standard. Collectors of piano records should acquire both versions, while those who do not have the Petri set would do well to consider Michelangeli's version in spite of the omissions.

The recording sets a new standard for piano reproduction. Highly recommended.

The Music of Chopin. Andre Kostelanetz and his Orchestra. Four 12" records in set CMM-840; price complete with album \$5.20. (Also, CLP-ML2056; \$3.85).

Contents: Etude No. 19 in C sharp minor, Op. 25, No. 7; Impromptu No. 4 in C sharp minor, Op. 66 (Fantasie-Impromptu); Nocturne No. 2 in E flat major, Op. 9; Polonaise No. 3 in A major, Op. 40, No. 1 (Polonaise Militaire); Polonaise No. 6 in A flat major, Op. 53; Prelude No. 15 in D flat major, Op. 28; Valse No. 2 in A flat major, Op. 34, No. 1; Valse No. 7 in C sharp minor, Op. 64, No. 2.

Eight of Chopin's most popular compositions, recorded in arrangements which should please Mr. Kostelanetz' many admirers. All have been well recorded by Columbia.

Delibes: Coppélia & Sylvia — Excerpts. Indianapolis Symphony Orchestra conducted by Fabian Sevitzky. Five 12" records in set VDM-1305; price complete with album \$7.25. (Also, V-WDM-1305; \$5.25.)

The selections from "Coppélia" included in the present recording are: *Thème slave varié; Danse fête; Valse des heures; Nocturne; Czardas; Danse des automates et Valse.* The selections from "Sylvia" are: *Prélude; Les Chasseresses; Intermezzo et Valse lente; Pizzicati; Cortège de Bacchus.*

As far as can be traced, the Nocturne from "Coppélia" is recorded here for the first time. While the present performances are clean and straightforward, they lack the style and true ballet spirit to be found in other recordings. "Coppélia" is available in a more complete version and in a more vital performance by the Royal Opera House Orchestra, Covent Garden conducted by Constant Lambert (CMM-775), while the better version of the "Sylvia" excerpts is that by the B. B. C. Theatre Orchestra under Stanford Robinson (ED-EDA5). Both of the latter recordings are superior to the Victor offering.

Einem: Concerto for Orchestra, Op. 4. Saxon State Orchestra conducted by Karl Elmendorff. Three 12" imported records in set DG-DGS10; price complete with album \$8.93. (Automatic only).

Gottfried von Einem was born January 24, 1918 in Berne, Switzerland. His youthful travels took him to various places on the continent and to England, but the serious study of music did not begin until 1941. Although his output has been small (as of 1947, his complete works were listed under six opus numbers), most of von Einem's compositions have been well received. In 1947, the Salzburg Festival selected his opera, "Dantons Tod" for production. His style is still largely derivative, but there are indications of sound craftsmanship.

The "Concerto for Orchestra" is music for a few. Largely eclectic, it bears signs of nearly every well known composer of the 20th century, from Mahler, Strauss and Hindemith, to Bartok, Stravinsky and even Morton Gould. The texture is essentially light, and occasionally sardonic, while the orchestration is extremely deft. Perhaps the best thing about this music is its very eclectic qualities, and he who has a sense of humor may find some quite enjoyable moments.

Both performance and recording are excellent.

Elgar: Serenade in E minor for Strings, Op. 20.

Hallé Orchestra conducted by John Barbirolli. Two 10" imported records, Nos. G-B9778/9; price, \$2.90. (Manual only).

An early Elgar composition, dating from 1892, the "Serenade for Strings" is a delicate, wistful work, rich in the romanticism of the nineteenth century. In keeping with the accepted character of the orchestral serenade, the texture is light, without, however, being frivolous. Barbirolli leads with a warm touch, and both performance and recording are first rate.

Falla: Suite Populaire Espagnole (Trans. Kochanski) & Sarasate: Caprice Basque, Op. 24.

Isaac Stern (violin) and Alexander Zakin (piano). Two 12" records in set CMX-314; price complete with album \$3.10. (Also, CLP-ML2050; \$3.85. With: Hindemith: Violin Sonata (1940).)

The greatest of recent Spanish composers, Manuel de Falla seldom employed actual folk songs as thematic material, preferring to suggest their quality in his original ideas. However, his group of "Seven Spanish Popular Songs" are authentic folk melodies which he has set in subtle and imaginative arrangements. The transcription of six of these for violin and piano has been achieved with equal skill and sensitivity by the noted violinist Paul Kochanski. More than a great virtuoso, Kochanski was a musician in the fullest sense of the word, and his arrangements preserve all of the vital Spanish quality of the music. The sections are labeled: El paño moruno; Nana; Canción; Asturiana; Polo; Jota.

Isaac Stern's playing has the warmth and subtle passion required by these miniature tone pictures, and the discreet accompaniments are in perfect accord. The recording is excellent.

Haydn: Symphony No. 40 in F major. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" imported records, Nos. G-DB6823/4; price, \$5.24. (Manual only).

This previously unrecorded Haydn symphony receives a sterling performance by the Royal Philharmonic under Sir Thomas Beecham. Aside from a little heaviness in a few passages, there can be nothing but praise for the smoothness of line and clarity of conception with which Beecham invests his reading. The recording is spacious and clear, and the surfaces are excellent.

Haydn: Symphony No. 94 in G major ("Surprise"). Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. Three 12" records in set CT-ECL8021; price complete with album \$5.24. (Automatic only) (Also, CTLP-P-8038; \$4.85. With, Mozart: *Eine kleine Nachtmusik*.)

If one's record collection contains nothing else by Haydn, it should possess the most popular of his symphonies, the "Surprise". For, in spite of its popularity, it is one of the most rewarding of the "104". Until the present recording was made available, several rather lush performances were considered standard, with those by the Boston Symphony — Koussevitzky (VDM-1155) and the Liverpool Philharmonic Orchestra — Sargent (CMM-781) being the more generally accessible. Sargent's reading had a virility, lacking in the Koussevitzky version, but both sets were over-emphasized and not very penetrating performances.

For those who feel that every 18th century work performed by a modern orchestra should sound as though it were originally written to be played by 110 men, for those who demand readings which are "dynamic" and "electric", the present set will be found lacking. But those who delight in gracious phrasing, attention to detail, and — above all — appreciative understanding of Haydn's dynamics, there will be no hesitation as to choice. Hans Schmidt-Isserstedt offers the most knowing reading to date, and although the recording was made prior to 1942, it is equal to the Victor offering, if not quite in a class with the Columbia. Highly recommended.

Hindemith: Nobilissima Visione (Suite from the ballet, "St. Francis") (5 sides) & **Hanson: Serenade for Flute and Strings** (1 side). Philadelphia Orchestra conducted by Eugene Ormandy. Three 12" records in set CMM-841; price complete with album \$4.15. (Also, CLP-ML4177; price, \$4.85. With, **Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber**. Cleveland Orchestra conducted by George Szell.)

Paul Hindemith's ballet, "Nobilissima Visione" (entitled "St. Francis" when produced in the United States), was composed in 1937 for the Ballet Russe de Monte Carlo and first produced by that group in London, the following year. The concert suite, recorded here, consists of the following sections: Introduction and Rondo; March and Pastorale; Passacaglia. This is one of Hindemith's finest scores, notable for its clarity of line, even in the most thickly contrapuntal passages. The tone resembles "Mathis der Mahler" in some respects, but on the whole, the present suite possesses a greater variety of melodic material, and is likely to become more popular than the earlier work, in time.

An excellent performance by the Philadelphia Orchestra under Eugene Ormandy. This first recording has been well presented by the Columbia engineers. The sound is clear and spacious. The "Symphonic Metamorphosis on Themes of Carl Maria von Weber", also recorded for the first time, has not as yet been released at 78 RPM.

Liszt: Orpheus (Symphonic Poem, No. 4) & **Chabrier: Marche Joyeuse**. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" records in set VDM-1295; price complete with paper envelope \$2.62. (Also, V-WDM-1295; \$2.20.)

Of all of the symphonic poems by Franz Liszt that are performed with any frequency today, "Orpheus" is probably the most tasteful. It is not so bombastic as portions of "Tasso", nor so sentimental as parts of "Les Préludes"; yet it is melodic and appealing. An older recording by the C.B.S. Symphony conducted by Howard Barlow (CMX-165) lacks both the breadth of performance and realism of recording, found in the present version.

Mozart: Concerto No. 9 in E flat major, K. 271, for Piano and Orchestra. Lili Kraus (piano), with Philharmonia Orchestra conducted by Walter Susskind. Four 12" imported records, Nos. P-R20570/3; price, \$8.40. (Automatic, P-SW-8104/7).

Lili Kraus has achieved the reputation of being one of the foremost interpreters of Mozart. Her recordings of the Mozart Sonatas for Piano and Violin, with Simon Goldberg, are among the treasures of recorded music, while many of her solo performances are of equal stature. This, her first post-war recording with orchestra is unfortunately not up to her usual high standard. There is an impatient quality about this performance which tends to distort the rhythm, phrasing and dynamics. If this seems harsh criticism, it is due to the fact that most of her earlier recorded performances were models of excellence. Miss Kraus uses Mozart's original cadenzas.

The recording is satisfactory.

Mozart: Concerto No. 24 in C minor, K. 491, for Piano and Orchestra. Kathleen Long (piano) and Concertgebouw Orchestra of Amsterdam, conducted by Eduard van Beinum. Four 12" imported records in set ED-EDA110; price complete with album \$9.45. (Also, LON-LLP29; \$5.95.)

Here is probably the finest version of this great concerto to appear on records. Kathleen Long's playing has the cleanness of technique and smoothness of phrasing necessary for fine Mozart playing. The orchestra is somewhat smaller, and hence more in keeping with Mozart's ideals, than that in other versions, and the playing under van Beinum is beyond reproach. The two opposing forces have been excellently balanced, and the recording is all that one should expect from an English company. Miss Long uses the Cadenzas by Hummel, who was one of Mozart's pupils.

Mozart: Quartet No. 15 in D minor, K. 421. Hungarian String Quartet. Three 12" records in set VDM-1299; price complete with album \$4.75. (Also, V-WDM-1299; \$3.35.)

This set, which was reviewed from the imported pressings in the October, 1947 issue of the RECORD SUPPLEMENT, is now available on domestic surfaces.

Mozart: Serenade No. 10 in B flat major, K. 361 (K. 370a), for Thirteen Wind Instruments. Members of the Boston Symphony Orchestra conducted by Serge Koussevitzky. Four 12" records in set VDM-1303; price complete with album \$6.00. (Also, V-WDM-1303; \$4.30.)

In spite of his orchestral conception of this chamber work, the recent version by Furtwängler (G-DB6707/11; automatic, G-DB9226/30) comes much closer to Mozart than the technically immaculate but emotionally bland qualities of the present set. Recorded at Tanglewood, Lenox, Massachusetts, this set contains some of the finest wind playing to be heard on records, but Koussevitzky is so matter-of-fact in his conception that the total effect is somewhat sterile. And since both the present version and an older recording by a chamber group under Edwin Fischer (G-DB4693/5) omit the second Menuetto and the Romanze, the Furtwängler set remains the best.

Mozart: Sonata No. 24 in C major, K. 296, for Piano and Violin (3 sides) & Divertimento No. 17 in D major, K. 334 — Menuet (Trans. Heifetz) (1 side). Emanuel Bay (piano) and Jascha Heifetz (violin). Two 12" records in set VDM-1290; price complete with paper envelope \$2.62.

Properly speaking, Mozart's violin sonatas are actually piano sonatas with the violin frequently taking a secondary position in the ensemble. Yet they are invariably performed as though the piano were little more than accompaniment for the violin. The present recording is no exception, and this is a pity, for Emanuel Bay's performance is pure Mozartian crystal. Heifetz plays with his usual technical excellence and rather perfunctory interpretive approach. The present set is probably superior to the older recording by Balsam and Milstein (CMX-143) because of Emanuel Bay's splendid performance and more recent recording, but it cannot hope to approach the perfection of the Krauss-Goldberg society set (in P-P18). Theirs' is the definitive version.

Mozart: Symphony No. 35 in D major, K. 385 ("Haffner") (5 sides) & Rossini: Il Signor Bruschino — Overture (1 side). Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Three 12" records in set CMM-836; price complete with album \$4.15. (Also, CLP-ML4156; \$4.85. With, Bach: Suite No. 2 in B minor, for Flute and Strings.)

An excellent, clearly evaluated reading which is performed with precision by the Pittsburgh Symphony Orchestra. If the recording were on a par with the performance there would be little hesitation in recommending this set, but the sound is stringy and metallic. The recent Toscanini version (VDM-1172) is an equally fine performance and equally poor recording. It is a pity that his earlier version has been discontinued (VDM-65) for it was the best interpretation of all. As it is, the old Beecham set (CMM-399) is to be preferred above the other available versions, for, although the recording is quite old, it has better tonal qualities.

Parry: Blest Pair of Sirens. Oxford Bach Choir and London Symphony Orchestra conducted by Sir Adrian Boult (3 sides). & **To Lucasta & To Althea.** Robert Irwin (baritone) and Gerald Moore (piano) (1 side). Two 12" imported records, Nos. G-C3820/1; price \$4.00. (Manual only).

Sir Charles Parry (1848-1918) was one of the first composers of the English musical renaissance. His fame in England was procured for him when his choral work, "Blest Pair of Sirens", based on an ode of Milton, was performed for the first time by the Oxford Choir in 1887. Parry's choral writing is worthy of a first place among that of English composers. The present work has nobility and beauty, despite the fact that it is seldom performed. The performance and recording are both very fine.

Pfitzner: Palestrina — Preludes to Acts I, II and III. German Philharmonic Orchestra of Prague, conducted by Joseph Keilberth. Three 12" records in set CT-ECL8025; price complete with album \$5.24. (Automatic only) (Also: CTLP-P8037; \$3.85. With: **Dopper: Gothic Chaconne.**)

Although Hans Pfitzner died in May of this year, the fact meant little, if anything, to the average American music lover. His music was seldom performed outside Germany and the meager list of his recorded works has been difficult to obtain. An ardent Wagnerian, Pfitzner was also attracted to and influenced by the music of Schumann. This curious combination was further modified by a strong interest in polyphony, particularly prevalent in the later works. Although he remained a conservative all his life and opposed the modern tendencies in music, there are elements to be found in his scores which indicate some of the trends to be taken by Hindemith and others.

Pfitzner's opera, "Palestrina", based on Baini's life of Palestrina was first performed in Munich in 1917 under the direction of Bruno Walter. Without a doubt Pfitzner's most significant work, it achieved considerable popularity in Germany and was frequently performed there as well as in other places in Europe. The preludes to the three acts are vital and cohesive in structure and very typical of later German romanticism in their emotional content.

Both the performance and the recording are excellent.

Prokofiev: Scythian Suite, Op. 20. Philadelphia Orchestra conducted by Eugene Ormandy. Three 12" records in set CMM-827; price complete with album \$4.15. (Also, CLP-ML4142; price, \$4.85. With, **Respighi: Feste Romane.**)

An excellent performance of Prokofiev's savage, "Scythian Suite". The recording is particularly notable for its clarity, but it lacks the resonance of the earlier Defauw-Chicago Symphony Orchestra set (VDM-1040). And although the latter is so resonant as to obscure certain passages, it gives a better projection of the general character of this music.

Respighi: The Pines of Rome (Symphonic Poem). Cincinnati Symphony Orchestra conducted by Eugene Goossens. Two 12" records in set VDM-1309; price complete with paper envelope \$2.62. (Also, V-WDM-1309; \$2.20.)

Respighi's opulently colored tone poem, "The Pines of Rome" caused a great stir when it was first performed in 1924, because of the inclusion in the third section of a gramophone recording of a nightingale's singing. Today, the ethics of such a procedure no longer trouble the musical public; the question is more likely to concern itself with the ultimate worth of the music itself. Accepted as what it is, namely, a series of very sensuous musical impressions set out in highly fragrant orchestration, "The Pines of Rome" can make an appeal equal to that of much of Russian Romanticism and French Impressionism. The sections are titled: The Pines of Villa Borghese; The Pines Near a Catacomb; The Pines of the Janiculum; The Pines of the Appian Way.

Eugene Goossens presents an excellent version of "The Pines", which is neither superior nor inferior to the fairly recent version by the Philadelphia Orchestra under Eugene Ormandy (CMM-616). In general, Ormandy is a little more successful with the sections of misty impressionism, while Goossens brings a more virile quality to the strong, rhythmic portions. Both have been well recorded; the choice should be left to the listener.

Schumann: Symphony No. 4 in D minor, Op. 120. Cleveland Orchestra conducted by George Szell. Three 12" records in set CMM-821; price complete with album \$4.15. (Also, CLP-ML2040; \$3.85.)

There have been several recordings of this work, each having its own set of virtues and limitations. The present version has some drawbacks, notably a lack of genuine warmth in certain sections of the first movement. But the virtues are such as to recommend the set as probably the best available version. Szell weaves a clean web of sound in a reading which is taut and vigorous. The orchestral playing is excellent and the recording, very fine.

Strauss: Blue Danube Waltz, Op. 314 & Tales from the Vienna Woods, Op. 325. Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records in set CMX-315; price complete with album \$3.10. (Also, CLP-ML2041, with: **Strauss: Die Fledermaus Overture, Op. 56 & The Gypsy Baron Overture.** Price, \$3.85.)

In these two performances the playing is well-nigh perfect, and the recording — if a little unresonant — one of Columbia's best. But the interpretations are not convincingly Viennese. They have a heavy quality that lacks any suggestion of the lilting sweep these Waltzes should have. But there are other versions which, if not as well recorded, are more imaginatively performed.

Stravinsky: Concerto for Two Pianos (1935) (5 sides) & Scherzo à la Russe (1944) (1 side). Vitya Vronsky and Victor Babin (duo-pianists). Three 12" records in set CMM-837; price complete with album \$4.15. (Also, CLP-ML4157; \$4.85. With, **Russian Music for Two Pianos.**)

A first recording of this work, by Vera Appleton and Michael Field (VOX-634) was reviewed in the March, 1949 issue of the RECORD SUPPLEMENT. The new recording by Vronsky and Babin has some advantages. In respect to tone, ensemble and general technical proficiency, Vronsky and Babin are better. Their playing has the feeling of effortless self-confidence, unusual for a two piano team. In addition, the Columbia recording is somewhat wider in fidelity than the Vox issue, so that the present version has at least a slight technical advantage. But one has the feeling that the music does not seem as vital to them as it does to Appleton and Field. Their interpretation tends to be a little glib. Musically, the Vox set is a little superior, while the Columbia issue takes the technical honors by a slight margin.

Stravinsky: Jeu de Cartes — Ballet in Three Deals (The Card Party). Berlin Philharmonic Orchestra conducted by Igor Stravinsky. Three 12" records in set CT-FCL8028; price complete with album \$6.02. (Also, CTLP-L8028; \$3.85.)

"The Card Party" was completed in 1936 and first performed at the Metropolitan Opera House in the following year. This saucy music about a poker game was previously available on Telefunken and Czech Ultraphon; this same performance is now released for the first time on excellent American pressings.

Vaughan Williams: Symphony No. 6 in E minor. London Symphony Orchestra conducted by Sir Adrian Boult. Four 12" imported records, Nos. G-C3873/76; price, \$8.00. (Automatic, G-C7755/8).

Repeated hearings of this work merely add to the conviction that it is one of the genuinely significant musical compositions of the present century. The recording by the New York Philharmonic-Symphony Orchestra conducted by Leopold Stokowski was reviewed in last month's issue of the RECORD SUPPLEMENT. In spite of its excellence, there are several points at which Sir Adrian Boult, who conducted the first performance, is superior. His more athletic direction in the first and third movements adds impetus to the work as a whole, and offers more vivid contrast with the second and fourth movements, while the melodic sections gain in clarity. Both are fine performances, with the Boult version a notch above that of Stokowski.

While the Columbia recording is excellent, the HMV offering has a little wider dynamic range and better surfaces.

Wagner: Lohengrin — Preludes to Acts I and III & Tannhäuser — Overture. German Opera House Orchestra, Berlin and Berlin Philharmonic Orchestra conducted by Eugen Jochum. Three 12" records in set CT-ECL8024; price complete with album \$5.24.

Excellent performances which stand well on their own without, however, superseding earlier versions. The Prelude to Act I from "Lohengrin" is performed by the German Opera House Orchestra, Berlin, while the remaining two selections are played by the Berlin Philharmonic Orchestra. Both orchestras are conducted by Jochum. While the recordings were made some years ago, they are clear and resonant.

Wagner: Siegfried Idyll, Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. Two 12" imported records Nos. G-DB6916/7; price, \$5.24. (Manual only).

When Furtwängler approaches a symphony of Brahms or Beethoven, he does so with meticulous care, but his interpretations are likely to be mannered and somewhat out of focus. With his readings of Wagner, however, things are different; his interpretations have grandeur without pomposity, richness without excessive sensuousness and tenderness without overpowering sentimentality.

Because of the intimate story of the composition and first performance of the "Siegfried Idyll", many conductors tend to overload the work with sentiment. Furtwängler, however, manages to maintain an objectivity without losing any of the personal tenderness which underlies many portions of this work. The phrasing, balance and general quality of playing are excellent throughout and the recording is superior in every detail. Highly recommended.

Wolf: Epiphanias; Auf dem grünen Balkon; Ach, des Knaben Augen. Frederick Fuller (baritone) and Daniel Kelly (piano). 12" imported record, No. G-C3851; price, \$2.00.

Three of the most engaging of Hugo Wolf's lieder. "Epiphanias" is a witty and dramatic setting of Goethe's poem about the three Magi, while the remaining two songs are among the loveliest of all lieder. There are other voices whose tone is more pleasing than Frederick Fuller's, but there are few artists who can present as fine interpretations as these. His conceptions are sensitive and his diction, perfect. In Daniel Kelly, he has a collaborator (for the piano parts are more than mere accompaniments) who can achieve the subtlest effects. In addition, the balance between voice and piano should serve as a model to recording companies.

"Ach, des Knaben Augen" was recorded previously by Elena Gerhardt in Vol. I of the Hugo Wolf Society; however this set is no longer obtainable. The other two songs are available only in society volumes at the present time.

COLLECTIONS

Four Intermezzi. Robin Hood Dell Orchestra of Philadelphia, conducted by Dimitri Mitropoulos. Two 12" records in set CMX-317; price complete with album \$3.10. (Also, CLP-ML2053, with, **Menotti: Sebastian — Ballet Suite**. Price, \$3.85.)

Contents: Puccini: Manon Lescaut — Intermezzo; Mascagni: Cavalleria Rusticana — Intermezzo; Wolf-Ferrari: The Jewels of the Madonna — Intermezzi Nos. 1 and 2.

Four very popular intermezzi from three Italian operas, performed with taste and feeling by Mitropoulos and the Robin Hood Dell Orchestra. The recording is excellent — vastly superior to most of those by this conductor with the Minneapolis Orchestra previously released by Columbia.

Music for Four Pianos. Philharmonic Piano Quartet. Three 12" records in set CMM-852; price complete with album \$4.15. (Also, CLP-ML-2071; \$3.85.)

Contents: Lecuona: Andalucia; Prokofiev: Peter and the Wolf, Op. 67 — Procession; Traditional: Cradle Song; Strauss: Die Fledermaus, Op. 56 — Waltzes (All arr. Moritz V. Bomhard). & Morganstern: Toccata Guatemala.

Another collection of popular works arranged for four pianos. All are skillfully played and well recorded.

Negro Spirituals. Helen Traubel (soprano) and Coenraad Bos (piano). Three 10" records in set CMM-851; price complete with album \$3.56. (Also, CLP-ML4221; price, \$4.85. With: Helen Traubel in **Popular Ballads**.)

Contents: Swing Low, Sweet Chariot; Were You There?; Deep River; Steal Away; Go Down Moses; Nobody Knows de Trouble I've Seen.

Six familiar Negro Spirituals sung by Helen Traubel in arrangements by the late H. T. Burleigh, Booker T. Washington and Hall Johnson. All have been adequately recorded.

POPULAR ALBUMS

Sambas. Edmundo Ros and his Orchestra. Three 10" important records in set LON-LA106; price complete with album \$3.15.

Contents: Cavaquinho; Samba, Samba; Lero Lero; Tangara na Danca; Paraquedista; Copacabana.

Rumbas. Armando Orefiche's Havana Cuban Boys. Three 10" imported records in set LON-LA107; price complete with album \$3.94.

Contents: Almendra; La Comparsa; Rumba Blanca; Sensamaya; El Carnaval del Uruguay; Granada.

RECENT IMPORTATIONS

Bizet: Carmen — *Parle-moi de ma mère* (Sung in Italian). Antonio Cortis (tenor) and Anna Rozsa (soprano) with La Scala Orchestra conducted by Carlo Sabajno. & Bellini: *Norma* — *Sgombra è la sacra selva*. Irene Minghini-Cattaneo (mezzo-soprano) with La Scala Orchestra conducted by Carlo Sabajno. 12" imported record, No. G-DB1749; \$2.62.

Donizetti: Lucia di Lammermoor — *Sulla tomba che rinserra & Verranno a te sull' auro*. Aureliano Pertile (tenor) and Anna Rozsa (soprano) with La Scala Orchestra conducted by Carlo Sabajno. 12" imported record, No. G-DB1481; \$2.62.

Giordano: Andrea Chénier — *Un dì all' azzurro spazio* (Improvisato) & Meyerbeer: *L'Africana* — *O Paradiso* (in Italian). Giacomo Lauri-Volpi (tenor) and La Scala Orchestra conducted by Franco Ghione. 12" imported record, No. G-DB2263; \$2.62.

Giordano: Andrea Chénier — *Un dì all' azzurro spazio* (Improvisato) & Leoncavallo: *Pagliacci* — *Vesti la giubba*. Aureliano Pertile (tenor) with La Scala Orchestra conducted by Carlo Sabajno. 12" imported record, No. G-DB1118; \$2.62.

Glinka: A Life for the Czar — *They guess the truth* (Sussanin's Aria). Feodor Chaliapin (bass, in Russian) with Orchestra. 12" imported record, No. G-DB758; \$2.62. (Acoustic recording).

Malats: Serenata & Torroba: Nocturne. Andres Segovia (guitar). 10" imported record, No. G-E569; \$2.00.

Ponchielli: La Gioconda — *Cielo e mar & Verdi: La Forza del Destino* — *O tu che in seno agli angeli*. Aureliano Pertile (tenor) with La Scala Orchestra conducted by Carlo Sabajno. 12" imported record, No. G-DB1208; \$2.62.

Puccini: La Bohème — *Che gelida manina & Flo-tow: Marta—M'appari tutt' amor*. Aureliano Pertile (tenor) with La Scala Orchestra conducted by Carlo Sabajno. 12" imported record, No. G-DB1479; \$2.62.

Puccini: Tosca — *Recondita armonia & E Lucevan le stelle*. Giacomo Lauri-Volpi (tenor) with Orchestra of the Royal Opera House, Rome, conducted by Luigi Ricci. 12" imported record No. G-DB6389; \$2.62.

Rossini: Guglielmo Tell — *Ahl Mathilde, io t'amo*. Aureliano Pertile (tenor) and Benvenuto Franci (baritone) with La Scala Orchestra conducted by Carlo Sabajno. & Donizetti: *La Favorita* — *Spirito gentil*. Aureliano Pertile (tenor) with La Scala Orchestra conducted by Gino Nas-trucci. 12" imported record, No. G-DB1480; \$2.62.

Rachmaninoff: Aleko — *The moon is high in the sky & Russian Folk Song* — *Crazy headed John*. Feodor Chaliapin (bass, in Russian) with Orchestra. 12" imported record No. G-DB691; \$2.62. (Acoustic).

Tchaikovsky: Eugene Onegin — *Faint echo of youth* (Lenski's Aria) & Rimsky-Korsakov: *Sadko* — *Song of the Indian Guest*. Dmitri Smirnov (tenor, in Russian) with Orchestra. 12" imported record, No. G-DB581; \$2.62. (Acoustic).

Tchaikovsky: The Nightingale, Op. 57, No. 1 & Alnes: The Last Voyage, Op. 17, No. 2 Feodor Chaliapin (bass, in Russian) with Piano. 12" imported record, No. G-DB757; \$2.62. (Acoustic).

Verdi: Otello — *Diol mi potevi scagliar & Nium mi tema* (Death of Othello). Giovanni Zenatello (tenor) with Orchestra. 12" imported record, No. G-DB1362; \$2.62.

Verdi: Il Trovatore — *Ahl si, ben mio, coll'essere*. Aureliano Pertile (tenor) with La Scala Orchestra conducted by Carlo Sabajno. & *Di quella pira*. Aureliano Pertile (tenor), Giuseppe Nessi (tenor), and E. Lattuada (soprano) with La Scala Chorus and Orchestra conducted by Carlo Sabajno. 12" imported record, No. G-DB1198; \$2.62.

Weiss: Suite in A major (Prelude, Allemanda, Sarabande, Gavotte, Gigue). Andres Segovia (guitar). One 12" imported record, No. G-DB-1565, and one 10" imported record, No. G-DA1225; price, \$4.62. (Sold as a set only).

HISTORICAL RECORDS

LUCREZIA BORI: Bellini: La Sonnambula — *Ahl non credea mirarti & Donizetti: Don Pasquale* — *So anch' io la virtù magica*. 12" IRCC record, No. 3061; \$2.25. (Recorded 1913).

FREDERICK JAGEL: Handel: Giustino — *Vanne, si superba, vâ & Fauré: Fleur jetée*. (Accompanied by Robert Payson Hill. First recording of the Handel aria. Electrically recorded during concert at Town Hall, New York, January 22, 1948.) 10" IRCC record, No. 3064; \$1.75.

GERTRUDE KAPPEL: Wagner: Götterdämmerung — *Immolation Scene* (3 sides) (Recorded 1925) & **FRIEDA HEMPEL and FELICIE KASCHOW-SKA: Wagner: Lohengrin** — *Du Aermste kannst wohl nie erlassen* (1 side) (Recorded 1922). Two 12" IRCC records, Nos. 3062/3; price, \$4.50. (Manual only).

MISCELLANEOUS LP RECORDS

Bach: Chorales — Volume I. Pro Musica Choral Society conducted by Crane Calder. 10" LP record, No. AL-LA10; price, \$3.85. (Not as yet released at 78 RPM).

Contents: Freu' dich sehr, o meine Seele; Nun sich der Tag geendet hat; Herzlich tut mich verlangen; Alle Menschen müssen sterben; Aus tiefer Noth schrei ich zu dir; Christus, der ist mein Leben; Welt, adel ich bin dein müde; Liebster Jesu, wir sind hier; Puer natus in Bethlehém; Jesu, meine Freude; Ach wie flüchtig, ach wie nichtig; Für Freuden lasst uns springen; Christ lag in Todesbanden; Ich hab' mein' Sach Gott Heim-gestellt; Gott sei uns gnädig und barmherzig.

Bartok: Concerto for Orchestra. Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. 12" LP record, No. LON-LLP5; price, \$5.95. (Available at 78 RPM).

Bellini: Norma — Complete recording. Gina Cigna (soprano), Ebe Stignani (mezzo-soprano), Giovanni Breviario (tenor) and Tancredi Pasero (bass), with EIAR Chorus and Symphony Orchestra conducted by Vittorio Gui. Three 12" LP records in set CS-LP1204; price complete with album and libretto \$17.85. (Automatic only).

Chopin: A Centenary Concert. Mikhail Sheyne (piano). 12" LP record, No. AL-LA7; price, \$4.85. (Not as yet released at 78 RPM).

Contents: Polonaise No. 6 in A flat major, Op. 53 ("Heroic"); Nocturne No. 6 in G minor, Op. 15, No. 3; Mazurka No. 42 in G major, Op. 67, No. 1; Mazurka No. 43 in G minor, Op. 67, No. 2; Valse No. 8 in A flat major, Op. 64, No. 3; Etude No. 4 in C sharp minor, Op. 10, No. 4; Etude No. 21 in G flat major, Op. 25, No. 9 ("Butterfly"); Mazurka No. 47 in A minor, Op. 68, No. 2; Etude No. 14 in F minor, Op. 25, No. 2; Etude No. 7 in C major, Op. 10, No. 7 (Mis-labeled: Etude in D major, Op. 7, No. 10); Etude No. 12 in C minor, Op. 10, No. 12 ("Revolutionary"); Mazurka No. 7 in F minor, Op. 7, No. 3; Mazurka No. 5 in B flat major, Op. 7, No. 1 (Mis-labeled: Mazurka in D flat major); Prelude No. 22 in G minor, Op. 28, No. 22; Mazurka No. 31 in A flat major, Op. 50, No. 2; Prelude No. 7 in A major, Op. 28, No. 7; Etude No. 13 in A flat major, Op. 25, No. 1; Polonaise No. 3 in A major, Op. 40, No. 1 (Military); Mazurka No. 41 in C sharp minor, Op. 63, No. 3; Nocturne No. 5 in F sharp major, Op. 15, No. 2; Etude No. 5 in G flat major, Op. 10, No. 5.

Cimarosa: Concerto for Oboe and Strings (Arr. Arthur Benjamin) & Luis Milan: Pavana and Giga for English Horn and Strings (Arr. William S. Johnson) & Vaughan Williams: Concerto for Oboe and Strings. Mitchell Miller (oboe and English horn) with Seidenberg Little Symphony conducted by Daniel Seidenberg. 12" LP record, No. MER-MG10003; price, \$4.85. (Available at 78 RPM).

Eric Coates Concert. New Symphony Orchestra conducted by Eric Coates. 10" LP record, No. LON-LPS27; price, \$4.95. (Not as yet released at 78 RPM).

Contents: The Three Men — Suite; The Three Bears; Dance of the Orange Blossoms.

Gilbert and Sullivan: Trial by Jury — Complete recording. D'Oyly Carte Opera Company and New Promenade Orchestra conducted by Isadore Godfrey. 12" LP record, No. LON-LLP70; price, \$5.95. (Not as yet released at 78 RPM).

Janine Micheau Operatic Concert. Janine Micheau (soprano) with London Symphony Orchestra conducted by Muir Mathieson and Paris Conservatory Orchestra conducted by Roger Desormière. 12" LP record, No. LON-LLP12; price, \$5.95. (Not as yet released at 78 RPM).

Contents: Rossini: Il Barbiere di Siviglia — Una voce poco fa; Bizet: Les Pêcheurs de Perles — Comme autrefois dans la nuit sombre; Offenbach: Les Contes D'Hoffmann — Les Oiseaux dans la charmille; Gounod: Roméo et Juliette — Valse: Je veux vivre dans ce rêve; Thomas: Mignon—Polonaise: Je suis Titania; Charpentier: Louise—Depuis le jour; Gounod: Mireille — O légère hirondelle; Proch: Air and Variations.

Mascagni: L'Amico Fritz — Complete recording. Pia Tassinari (soprano), Ferruccio Tagliavini (tenor), Amalia Pini (mezzo-soprano) and Saturno Meletti (baritone), with EIAR Symphony Orchestra and Chorus conducted by Pietro Mascagni. Two 12" LP records in set CS-LP1203; price complete with album and libretto \$11.90. (Available at 78 RPM).

Schubert: Quartet No. 14 in D minor (Der Tod und das Mädchen). Fine Arts Quartet. 12" LP record, No. MER-MG10008; price, \$4.85. (Available at 78 RPM).

Stravinsky: Concerto in D major for Violin and Orchestra. Samuel Dushkin (violin) and Lamoureux Orchestra conducted by Igor Stravinsky. & Concerto for Two Pianos. Appleton and Field (duo-pianists). 12" LP record, No. VOX-VLP-6340; price, \$4.85. (Also available at 78 RPM).

Verdi: La Traviata — Complete recording. Adriana Guerrini (soprano), Maria Huder (mezzo-soprano), Luigi Infantino (tenor) and Paolo Sil-veri (baritone), and others, with Rome Opera House Chorus and Orchestra conducted by Vincenzo Bellezza. Three 12" LP records in set CLP-SL3; price, \$14.55. (Automatic, CLP-SL103) (Also available at 78 RPM, automatic only).

MISCELLANEOUS POPULAR LP RECORDS

Edith Piaf Sings. Edith Piaf (vocal) with Orchestra. 10" LP record, No. VOX-PLP3050; price \$3.85. (Available at 78 RPM).

Contents: De l'autre coté de la Rue; Mon légionnaire; Embrasse-moi; Paris — Méditerranée; L'accordéoniste; Elle fréquentait la rue Pigalle; Je n'en connais pas la fin; Le brun et le blond.

Franz Winkler Trio. 10" LP record, No. LON-LPB68; price, \$3.95. (Not as yet available at 78 RPM).

Contents: Der Schäfer; Stolze Felsen; Der Wetterprophet; Das Hüttl im Wald; Frühling am Bodensee; Achenseer Jägermarsch; Vom Unterland ins Zillertal; Beim alten Stadter am Ehregutaplatz.

Lisolette Malkowsky Sings German Popular Songs. Lisolette Malkowsky (vocal) with Walter Baumgartner's Orchestra. 10" LP record, No. LON-LPB78; price, \$3.95. (Not as yet released at 78 RPM).

Contents: Unter tausend Sternen; Dieses kleine Liebeslied; Und die Glocken hell erklingen; Ich muss mich mal wieder verlieben; Weisst du es noch; Oh, bleib bei mir; Fliege mit mir in die Heimat; Die Nordseewellen.

On Parade. The Band of H. M. Irish Guards. 10" LP record, No. LON-LPB16; price, \$3.95. (Available at 78 RPM).

Contents: Old Comrades; Entry of the Gladiators; Colonel Bogey; Sons of the Brave; Liberty Bell; Stars and Stripes Forever; The Shanghai Sailor; The Turkish Patrol; The Airborne Division March; The Pathfinder March.

Blue Danube — Strauss Waltzes. Ronnie Munro and his Orchestra. 10" LP record, No. LON-LPB18; price, \$3.95. (Available at 78 RPM).

Contents: Tales from the Vienna Woods; Die Fledermaus — Waltz; Emperor Waltz; Voices of Spring; Blue Danube; Artist's Life; Roses from the South; Wine, Women and Song; Vienna Blood Waltz; A Thousand and One Nights.

Viennese Waltzes. Rudi Blau and his Old Vienna Waltz Orchestra. 10" LP record, No. AL-LA9; price, \$3.85. (Not as yet released at 78 RPM).

Contents: Lanner: Schönbrunner. Johann Strauss: Lorelei Waltz; Thousand and One Nights; Treasure Waltz. Waldeufel: Violettes. Oscar Straus: Last Waltz. Richard Strauss: Rosenkavalier — Waltzes.

Wayfaring Stranger. Burl Ives (vocal and guitar). 10" LP record, No. STINSON-LPI; price, \$2.85. (Available at 78 RPM).

Contents: Poor Wayfaring Stranger; Black is the Color; Foggy, Foggy Dew; Buckeye Jim; Bold Soldier; Sow Took the Measles; Blue Tail Fly; Henry Martin; The Fox; Brennan on the Moor.

RECENT SINGLES — IMPORTED AND DOMESTIC

Bizet: Ouvre ton coeur & Loesch: Auf der Kirmes. Erna Sack (soprano, in French and German) with New Promenade Orchestra conducted by Hans May. 10" imported record, No. LON-R10112; \$1.05. (Also, in LON-LPS46; \$4.95).

Brahms: Hungarian Dance No. 1 in G minor & Hungarian Dance No. 3 in F major. London Symphony Orchestra conducted by Clemens Krauss. 10" imported record, No. LON-R10111; \$1.05.

Cowles: Forgotten & D'Hardelot: Because. Eugene Conley (tenor) with Robert Farnon and his Orchestra. 10" imported record, No. LON-R10115; \$1.05. (Also, in LON-LPS13; \$4.95).

Glinka: Jota Aragonesa. Philharmonia Orchestra conducted by Nicolai Malko. 12" imported record, No. G-C3878; \$2.00.

Handel: Alexander's Feast — Revenge Timotheus Cries. Trevor Anthony (bass) with London Symphony Orchestra conducted by Sir Malcolm Sargent. 12" imported record No. LON-T5157; \$2.10.

Honegger: Concertino for Piano and Orchestra. Eunice Norton (piano) with Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 12" imported record No. G-DB2686; \$2.62.

Marchesi: La Foletta & Taubert: Der Vogel im Wald. Erna Sack (soprano, in Italian and German) with German Opera House Orchestra, Berlin & Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 10" record No. CT-77-80133; \$1.05.

Mozart: Adagio and Fugue in C minor, K. 546. Griller String Quartet. 12" imported record, No. LON-T5161; \$2.10. (Also, in LON-LLP4; \$5.95. With, Dvorak: Quartet No. 6 in F major, Op. 96 ("American").)

Mozart: Sonatina in A major (Arr. Piatigorsky). Gregor Piatigorsky ('cello) and Ralph Berkowitz (piano). 12" record No. C-72827D; \$1.05. (Also, CLP-3-249; \$9.95.) (Note: The record label fails to disclose the source of the various movements in this "sonatina"; they are taken from the "Five Divertimenti, K.229 (New K.439b), for Two Clarinets and Bassoon": 1st Movt. from Divertimento No. 2 (1st movt.); 2nd Movt. from Divertimento No. 1 (4th movt.); 3rd Movt. from Divertimento No. 5 (1st movt.); 4th Movt. from Divertimento No. 2 (5th movt.).)

Rappaport: A Shepherd, A Dreamer & Traditional — A Dudale, Jan Pearce (tenor, in Hebrew and Yiddish) with Orchestra conducted by Warner Bass. 12" record No. V-12-1003; \$1.31.

Saint-Saëns: The Swan & Myronoff: Caprice. William Primrose (viola) and David Stimer (piano). 10" record No. V-10-1476; \$1.05. (Also, V-49-0474; \$1.00).

Schubert: Die Winterreise — Der Lindenbaum & Die Post. Heinrich Schlusnus (baritone) and Sebastian Peschko (piano). 12" imported record No. LON-T5160; \$2.10. (Previously available in ED-K2068).

Sibelius: Valse Triste & Schmidt: Notre Dame — Intermezzo. Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 12" record No. CT-89-80132; \$1.31.

Strauss: On the Beautiful Blue Danube — Waltz. Vienna Philharmonic Orchestra conducted by Clemens Krauss. 12" record, No. CT-89-80129; \$1.31.

Tomas: Concert Champêtre (Overture; Minuetto; Bourrée; Nocturne; Tambourin.) Harry Shulman (oboe), David Weber (clarinet) and Leonard Sharrow (bassoon). 12" record No. GALLERY-5002; \$1.58.

RECENT SINGLES — OPERA AND OPERETTA

Cilea: L'Arlesiana — E la solita storia (Frederico's Lament) & Donizetti: L'Elisir D'Amore — Una furtiva lagrima. Jussi Björling (tenor) and Stockholm Concert Association Orchestra conducted by Nils Grevillius. 12" imported record No. G-DB6714; \$2.62.

Donizetti: La Favorita — Spirito gentil & Puccini: La Bohème — Che gelida manina. Eugene Conley (tenor) and New Symphony Orchestra conducted by Roylton Kisch. 12" imported record, No. LON-T5156; \$2.10. (Also, in LON-LLP26; \$5.95.)

Dostal: Clivia — Ich bin verliebt, ich weiss nicht wie mir geschah & Die Flucht ins Glück — Wiegenlied. Hilde Gueden (soprano) with New Promenade Orchestra conducted by Hans May. 10" imported record, No. LON-R10109; \$1.05. (Also, in LON-LPS47; \$4.95).

Flotow: Marta — M'appari tutt' amor (1 side) & Verdi: Rigoletto — La donna è mobile & Questa o quella (1 side). Richard Tucker (tenor), with Orchestra conducted by Emil Cooper. 12" record No. C-72828D; \$1.05. (Also, CLP-3-259; \$95).

Lehár: Paganini — Liebe, du Himmel auf Erden & Der Zarewitsch — Einer wird kommen. Hilde Gueden (soprano) with New Promenade Orchestra conducted by Hans May. 10" imported record, No. LON-R10108; \$1.05. (Also, in LON-LPS47; \$4.95.)

Millöcker: Der Bettelstudent — Excerpts. Peter Anders (tenor), Carla Spletter (soprano) and Hans-Heinz Nissen (baritone), with Chorus and Orchestra of the German Opera House, Berlin, conducted by N. Schultze. 12" record, No. CT-89-80130; \$1.31.

Puccini: Manon Lescaut — Donna non vivi mai & Mascagni: Cavalleria Rusticana — Siciliana: O Lola. Jussi Björling (tenor) with Orchestra conducted by Nils Grevillius. 10" record, No. V-10-1477; \$1.05.

Smetana: The Bartered Bride — Furiant & Lortzing: Zar und Zimmermann — Holzschuhtanz. Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 12" record, No. CT-89-80131; \$1.31.

Stolz: Der Favorit — Du sollst der Kaiser meiner Seele sein & Grothe: Die Schwedische Nachtigall — Postillon Lied. Hilde Gueden (soprano) with New Promenade Orchestra conducted by Hans May. 10" imported record, No. LON-R10110; \$1.05. (Also, in LON-LPS47; \$4.95.)

Verdi: Un Ballo in Maschera — Morro, ma prima in grazia & La Forza del Destino — Pace, pace, mio Dio. Joan Hammond (soprano) with Philharmonia Orchestra conducted by Warwick Braithwaite. 12" imported record, No. G-C-3879; \$2.00.

Verdi: Rigoletto — Questa o quella & La donna è mobile. Eugene Conley (tenor) with New Symphony Orchestra conducted by Roylton Kisch. 10" imported record, No. LON-R10114; \$1.05. (Also, in LON-LLP26; \$5.95.)

Wagner: Der fliegende Holländer — Overture. Boston Symphony Orchestra conducted by Serge Koussevitzky. 12" record, No. V-12-0958; \$1.31. (Also, V-49-0473; \$1.00).

Wagner: Die Meistersinger — Wahn! Wahn! Oberall Wahn. Paul Schoeffler (bass) with National Symphony Orchestra conducted by Karl Rankl. 12" imported record, No. LON-T5159; \$2.10.

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